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THE NEW ENGLISH BOOKS

A GRADUATED COURSE
OF
ENGLISH COMPOSITION
IN FIVE BOOKS
FOR PRIMARY AND
SECONDARY SCHOOLS

By W. J. GLOVER
Editor of
"The Children's Cameos
of Poetry & Prose"

BOOK. III.

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FOREWORD

The New English Books have been written to meet the need in our schools for a collection of literary gems from the **standard writers**, on which the teaching of English composition may be based as on a **sure foundation**.

The whole scheme is **Concentric** in plan ; the main points are taken up again and again, each time in greater detail and with fresh illustrations.

Extracts in any number are given of such striking yet simple beauty that the **child's imagination and style are bound to be affected**.

* * * * *

"An essential to success is the study of suitable models. Not only must the child be led to describe for himself ; **he must also learn how those who have been most successful in description have set to work. He must therefore study passages from the works of great writers carefully chosen for the purpose.** These passages, however, should not be presented to the child until he has made his own attempt to do what has been successfully accomplished by others, and has thus realised his own limitations and deficiencies."—*B. of E. Cir.* 808.

"For a man to write well, there are required three necessities : to read the best authors, observe the best speakers, and much exercise or his own style."—*Ben Jonson*.

"One of the greatest difficulties that I have encountered is the lack of words to express ideas."—*Rich. Jefferies*.

"Whenever I read a book or passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. . . . That, like it or not, is the way to learn to write ; whether I have profited or not, **that is the way.**"—*R. L. Stevenson*.

"It is absolutely essential that he who would learn to write with ease, precision and force, should study the masters of the English tongue. **There is simply no other way.** Ideas, vocabulary, choice of phrase, device of metaphor and simile, the whole equipment of the workman, these may be acquired by reading, and reading alone."—*L. Cope-Cornford*.

* * * * *

The **Exercises and Models** on which the instruction in these books is based consist of :—

Descriptive Composition, exercises dealing with common sights and experiences (*B. of E. Cir.* 808, par. 50).

Reproductive Composition, from Fairy Tales and Fables to Historical and other studies (par. 48).

Narrative Composition, dealing largely with personal incidents in daily life (par. 53).

Inventive Composition, being exercises based on the child's experience or imagination, or on both (par. 51).

Letter Writing, from simple friendly letters to the business type (para. 26 and 51).

Descriptive Models and Exercises form a prominent feature throughout the books.

For Contents see page 3 of cover.

THE NEW ENGLISH BOOK

BOOK III

LESSON 1

THE GROWTH OF THE SENTENCE

(revising Lessons 1, 2, 8, 11, in Book II).

Here is a short simple sentence :

SUBJECT.

Ellie

PREDICATE.

stood near Tom.

We will *enlarge* the sentence by describing Ellie :

SUBJECT.

PREDICATE.

- | | |
|------------------------------------------------------|-----------------|
| i. Happy, smiling Ellie | stood near Tom. |
| ii. Ellie, smiling and looking
so happy, | stood near Tom. |
| iii. Ellie, who was smiling and
looking so happy, | stood near Tom. |

Note that the Subject has been enlarged by :

(a) Adjectives in i.

(b) A Phrase in ii.

(c) An Adjective Clause in iii.

Here is another simple sentence :

SUBJECT.

Tom

PREDICATE.

saw a salmon.

This time we will enlarge the sentence by describing the "salmon."

SUBJECT.

PREDICATE.

- i. Tom saw a handsome salmon.
- ii. Tom saw a salmon, looking especially handsome.
- iii. Tom saw an especially handsome salmon, that had not a single spot upon it.

Note that a noun in the Predicate has been enlarged by :

(a) An Adjective in i.

(b) A Phrase in ii.

(c) An Adjective Clause in iii.

Take another sentence :

SUBJECT.

The salmon

PREDICATE.

looked at Tom.

This time we will describe the action more fully by showing *how* the salmon looked.

SUBJECT.

PREDICATE.

- i. The salmon looked fiercely at Tom.
- ii. The salmon looked at Tom in a fierce manner.
- iii. The salmon looked at Tom very fiercely, as if he were going to bite him.

In the above sentences the verb has been added to in three ways :

- (a) By an Adverb in i.
- (b) By a Phrase in ii.
- (c) By an Adverbial Clause in iii.

Compare these two sentences :

SUBJECT.	PREDICATE.
i. A bridge	led over the water to the Island.
ii. A firm bridge of marble as delicately and skilfully carved as if it were lace and glass beads	led over the water to the Island where the Garden of Paradise bloomed. — <i>Andersen.</i>

Andersen enlarged sentence i. by describing the bridge and the Island. To do this he added *Adjectives* and *Phrases* and *Clauses*. Point them out.

Exercises

i. Enlarge the following sentence by adding as many of the facts below as you can :

SUBJECT.	PREDICATE.
A fire	destroyed a great part of London.

(3rd September, 1665 ; baker's shop near London Bridge ; the Monument stands on the spot ; 13,000 houses and 89 churches burnt ; 200,000 people homeless.)

ii. Enlarge similarly :

Alfred burnt the cakes.

William landed at Pevensey.

The White Ship struck a rock.

Take this sentence :

The dragon-fly sat in the sun.

This is Kingsley's enlargement of it :

"The dragon-fly, with the most lovely colours on its body, blue and yellow and black, spots and bars and rings, with four great wings of bright brown gauze, and eyes so large that they filled all its head and shone like ten thousand diamonds, sat in the warm, bright sun."

Take another example :

The simple statement is : He fell fast asleep.

Kingsley enlarges it thus : "He fell fast asleep, into the quietest, sunniest, cosiest sleep that ever he had in his life."

Exercises

i. Place the two sentences above in two columns headed Subject and Predicate, as on pages 1-2, and study the enlargements.

ii. Enlarge these simple statements, as in the above models :

Simple Statement.	Helps for Enlarging.
(a) A butterfly fluttered round and at last settled on a flower.	Paint the butterfly, giving colours, size. Name and describe the flower.
(b) The bee passed from flower to flower.	Make a picture of this by filling in details concerning the bee and the flowers.
(c) They passed a poor old Irishwoman on the road.	Describe her appearance, dress, and walk. Suppose she has no shoes, no stockings, and is very tired. (Description given in Book II, page 9.)
(d) At sea the water is often blue and clear and very deep.	Make this picture interesting by telling us <i>how</i> blue and clear and deep it is. Make some striking comparisons. (Description given in Book II, page 6.)

iii. Make sentences on a moth, a fish, a bird, similar to Kingsley's on a dragon-fly.

LESSON 2

FROM A SENTENCE TO A PARAGRAPH PART I.

“Under the snow-white coverlet, upon the snow-white pillow, lay the most beautiful little girl that Tom had ever seen. Her cheeks were

almost as white as the pillow, and her hair was like threads of gold spread all about over the bed. She might have been as old as Tom, or maybe a year or two older; but Tom did not think of that. He thought only of her delicate skin and golden hair, and wondered whether she were a real live person, or one of the wax dolls he had seen in the shops. But when he saw her breathe, he made up his mind that she was alive, and stood staring at her, as if she had been an angel out of heaven.”—*Kingsley*.

The Paragraph.—This is a little composition of fourteen lines and is a description of a girl and a boy’s thoughts about her. The first sentence pictures for us the little maid in bed and Tom by it. Sentences are added in due order describing Ellie and the boy’s thoughts as he watched her. A number of sentences so arranged is called a **paragraph**. The first sentence in the above selection is called the *topic sentence*, because in it is the main thought of the paragraph, and all other sentences are related to it, bear upon it, and develop it in an orderly manner.

Study : i. The growth of the paragraph.

ii. The form of the sentences; note that of the first sentence in the paragraph—

(1) phrases, (2) predicate, (3) subject, (4) clause added to subject. Change the order of the words and note the effect.

iii. The fitness of the adjectives used, and the use of "as . . . as" and "like."

Note the spelling of the following words and use them in sentences :

almost, altogether, already, all right.

breath, breathe, breathing.

live, lives ; life, lives ; alive.

A *live* person breathes.

Lives are valuable.

They, who breathe, *live*.

He, who *lives*, breathes.

He, who breathes, is *alive*.

Sentence.	Hints for Paragraph.
In a garden there grew some roses, in one of which lived a tiny elf.	This picture might be much more interesting. The garden, the rose, the home of the elf could be beautifully painted.

Andersen wrote it thus :

"In the middle of a garden grew a rose tree ; it was full of roses and in the loveliest of them all lived an elf. He was so tiny that no human eye could see him. He had a snug little room behind every petal of the rose. Oh, what a delicious scent there was in his room, and how lovely the walls were, for they were palest pink rose petals."

Exercises

i. After you have enjoyed Andersen's description, describe the home of a fairy in any flower in your garden.

ii. Describe your baby brother or sister lying asleep in the cot.

iii. Describe your doll in its cradle, or mail-cart.

iv. Describe a cat and kitten lying asleep on a rug in front of the fire.

v. Describe the "babes in the wood" lying asleep under a big tree (lying under; covered with; strewn by; etc.).

vi. "When I was sick and lay a-bed
I had two pillows at my head
And all my toys beside me lay."

Describe the boy with his toys around him.
vii.

Sentence.	Hints for Paragraph.
Around the fire were gathered the family.	<p>Pass from this sentence to a paragraph on some such plan as this:</p> <p>(a) State when and where this was.</p> <p>(b) Describe the hearth and the fire.</p> <p>(c) Give a picture of the family, first generally, then in detail.</p>

LESSON 3

PARAGRAPH STUDY

PART II.

AGREEMENT IN NUMBER

“The cawing of the rooks in February shows that the time is coming when their nests will be re-occupied. They resort to the trees and perch above the old nests to indicate their rights. In the dull cold of winter even these noisy birds are quiet, and as the vast flocks pass over, night and morning, there is scarcely a sound. The general idea is that rooks pair in February, but there are some reasons for thinking they choose their mates at the end of the preceding summer. In the warm sunny autumn afternoons they will be seen to act in couples. On the ground couples alight near each other, on the trees they perch together, and in the air fly side by side. Like soldiers, each has his comrade. Wedged in the ranks every man looks like his fellow, and there seems no tie between them. After the nest time is over they flock together, and each family flies in concert. Later on they apparently choose their own particular friends. All through the winter these pairs keep together. When February arrives, and they resort to the nests to look after or seize the property there, they are in fact already paired.”—*R. Jefferies*.

From “The Open Air” (Messrs: Chatto & Windus).

Paragraph Study.—What is the topic sentence? Trace the growth of the paragraph. How are the sentences linked in order to secure growth? How are the “summer” and “autumn” brought into connection with February?

Examine the structure of the sentences. In how many different ways do they begin? Note the simple words that are used in the description to suit a simple subject, but also note the *choice* shown. Point out verbs that exactly *fit* the action they indicate. Try to replace them with others and note the effect.

Agreement in Number.—The following examples are drawn from the above extract. Study the changes that are made in nouns, pronouns, adjectives, and verbs in order to secure agreement in number.

Singular Number.	Plural Number.
(a) The <i>cawing</i> of the rooks <i>shows</i> .	The <i>habits</i> of the rook <i>show</i> .
(b) <i>This</i> noisy bird <i>is</i> quiet.	<i>These</i> noisy birds <i>are</i> quiet.
(c) There <i>is</i> scarcely a sound.	There <i>are</i> scarcely <i>any</i> sounds.
(d) There <i>is</i> a reason.	There <i>are</i> some reasons.
(e) A <i>couple</i> <i>alights</i> here daily.	<i>Couples</i> <i>alight</i> near each other.
(f) <i>Each</i> <i>has</i> his comrade.	<i>All</i> <i>have</i> their comrades.
(g) <i>Every</i> man looks like his fellow.	<i>All</i> men look like their fellows.
(h) <i>Each</i> family <i>flies</i> in concert.	<i>Some</i> families <i>fly</i> in concert.
(i) <i>He</i> chooses his own.	<i>They</i> choose their own.

Laws observed in the above examples :

1. The verb agrees with its subject in number.
Find illustrations.

2. *This* becomes *these* (and *that* becomes *those*) with plural nouns. See (b). See No. 6 on page 12.

3. The pronouns and adjectives *each*, *every*, *everyone*, *everybody*, *either*, *neither*, *none* refer to things or persons taken *one at a time*, and the nouns, pronouns and verbs following them must be singular. See (f), (g), (h).

Study this verse :

“The trees and the flowers seem running a race,
But *none treads* down the other ;
And *neither thinks* it *his* disgrace
To be later than his brother.”

—*Rands.*

4. A collective noun takes a singular verb when it stands for one group or unit, thus the noun “family” takes the singular verb “flies,” because it stands for *one group* of birds. But when a collective noun gives the idea of division, of parts, of units, it takes a plural verb. e.g. “The whole family are quarrelling,” that is the family is divided into members disputing with one another.

5. A collective noun can have a plural form which of course takes a plural verb. See (h).

6. Study this :

SINGULAR.

PLURAL.

For near

objects *This* man . . . *These* men . . .

For distant

objects *That* man . . . *Those* men . . .*Exercises*

i. Work out the various agreements in number contained in this paragraph, and arrange them in a manner similar to that on page 10 :

“ A starling is on the chimney top ; yonder on the ash tree are four or five of his acquaintances. Suddenly he begins to pour forth a flood of eloquence, facing them as he speaks. ‘ Come,’ you may hear him say, ‘ come quickly ; you see it is a fresh piece of grass into which the cows have been turned ; it was too long for us before, but where they have eaten we can get at the ground comfortably. The water-wagtail is there already ; he always accompanies the herd. Or what do you say to the meadow ? The mowers have begun, and the swathe has fallen before their scythes ; there are acres of ground there which we could not touch for weeks. Now it is open, and the place is teeming with good food. The finches are there. Are you afraid ? Why, no one shoots in the middle of a summer’s day.’ ”—*R. Jefferies*.

From “ Wild Life in a Southern County ” (Messrs. Smith, Elder & Co.).

ii. Imagine a swallow calling his friends together for their flight from England, giving them reasons for starting. Write an account of it.

iii. Have you ever seen a bird teaching its young to fly? If you have, describe it. Imagine the conversation.

TRAPS FOR THE UNWARY

1. Words alike in *sound*, but unlike in *spelling* and *meaning*.

Make sentences using the words correctly ; e.g. "The parson *told* the sexton, and the sexton *tolled* the bell."—*Tom Hood*.

Briton, Britain ; boy, buoy ; bear, bare ; bold, bowled ; coarse, course ; core, corps ; colonel, kernel ; dew, due ; die, dye ; forth, fourth ; fore, four ; gilt, guilt ; hall, haul ; herd, heard ; heel, heal ; knead, need ; key, quay ; rain, rein, reign ; throne, thrown ; rung, wrung.

2. The form of the Possessive :

{The child's toy	}	{The fox's tail	}
{The children's toys	}	{The foxes' tails	}
{The lion's paws	}	{The man's umbrella	}
{The lions' paws	}	{The men's umbrellas	}
{A woman's shoes	}	{A lady's hats	}
{Some women's shoes	}	{Some ladies' hats	}

Make sentences using the above.

LESSON 4

PAST TENSE AND PAST PARTICIPLE

“Joan mounted horse again and rode on and on until she came to Orleans. But she rode now, as never peasant girl had ridden yet. She rode upon a white war-horse, in a suit of glittering armour, with the old, old sword from the cathedral, in her belt. The sight of the Maid fighting at the head of their men, made the French so bold, and the English so fearful, that the English line of forts was soon broken.

* * * * *

“The fight was fourteen hours long. Joan planted a scaling ladder with her own hands, and mounted a tower wall, but was struck by an English arrow in the neck and fell into the trench. She was carried away and the arrow was taken out. After a while, she got up, and was again foremost in the fight. When the English who had seen her fall and supposed her dead, saw this, they were troubled.”—From *A Child's History of England*: DICKENS.

The Past Participle is a form of the verb used with the *helping verbs*, “am,” “is,” “are,” “were,” “has,” “have,” “had.” In some verbs the form is the same as is used in the past tense, in others there is a special form. Study these taken from the above paragraph :

PAST TENSE AND PAST PARTICIPLE 15

Present Tense.	Past Tense.	Past Participle.
Joan rides.	Joan <i>rode</i> .	Joan had <i>ridden</i> .
Joan comes.	Joan <i>came</i> .	Joan has <i>come</i> .
The sight makes.	The sight made.	The sight was made.
The line breaks.	The line <i>broke</i> .	The line was <i>broken</i> .
Joan strikes.	Joan struck.	Joan was struck.
She falls.	She <i>fell</i> .	She has <i>fallen</i> .
She carries.	She carried.	She was carried.
She takes.	She <i>took</i> .	She was <i>taken</i> .
The English see.	They <i>saw</i> .	They had <i>seen</i> .

Study this useful table and extend it from your own reading :

am, was, been	speak, spoke, spoken
rise, rose, risen	drink, drank, drunk
shake, shook, shaken	fly, flew, flown
hang, hung, hung	show, show, shown
sink, sank, sunk	blow, blew, blown
know, knew, known	begin, began, begun
do, did, done	eat, ate, eaten
ring, rang, rung	swim, swam, swum
throw, threw, thrown	spring, sprang, sprung

Study these sentences :

The river *bears* the traffic of the nation.

The river *bore* the traffic of the nation.

The river *has borne* the traffic of the nation.

The birds *sing* till they *fall* asleep.

The birds *sang* till they *fell* asleep.

The birds *have sung* till they *have fallen* asleep.

WRITTEN WORK

Exercises

i. Take each of the following sentences and write it in three ways as on page 15 :

She speaks again of her native land.

Strong wishes rise in their hearts.

We drink water.

He shakes his head gravely and speaks sadly.

The swallows fly away before winter comes.

ii. Write two or three lines about a knife that you saw hanging in a shop window. Use some of these forms :—was hung, was shown, had spoken, and forms of the verbs to buy, to use, to see, etc.

iii. Write about a ship that sank in a storm using both past tense and past participle of some of these verbs :—to sink, to blow, to know, to see, to rise, to fall.

LESSON 5

PARAGRAPH STUDY

PART III.

On page 6 we noted that a “paragraph” is an orderly succession of sentences dealing with one *topic* or subject only.

The "topic" is generally found in the opening sentence, which is very often quite short. The succeeding sentences expand the "topic."

"Once upon a time there was a little chimney-sweep, and his name was Tom. He lived in a great town in the North country, where there were plenty of chimneys to sweep. He could not read nor write, and did not care to do either; and he never washed himself, for there was no water up the court where he lived. He had never been taught to say his prayers. He never had heard of God or of Christ. He cried half his time, and laughed the other half. He cried when he had to climb the dark flues, rubbing his poor knees and elbows raw; and when the soot got into his eyes, which it did every day in the week. He laughed the other half of the day, when he was playing leap-frog over the posts, or bowling stones at the horses' legs as they trotted by, which last was excellent fun for him, when there was a wall at hand behind which to hide."—Taken from the opening of *The Water-Babies*.

What is the topic of this paragraph? Note how the sentences that follow the first add fact after fact about Tom. How many facts altogether in the paragraph?

This, then, is the plan of the paragraph:

i. What Tom was.

ii. Where he lived.

iii. Description of him, his work, and his play.

Phrases.—Note the opening phrase, “Once upon a time.” Similar ones are :

Long, long ago ; In the days of old ; In an old time ; Long ago ; In the old days ; A long long while ago ; In far-off times ; Many years ago.

Exercise.—Make sentences beginning with these phrases.

Form—i. Study the build of this sentence,—“He could not read nor write, and did not care to do either.”

Exercise.—Place the following phrases in similar sentences :

“ . . . not swim nor dive and . . . ”

“ . . . not sing nor play but . . . ”

“ . . . not run nor jump and . . . ”

“ . . . not run nor jump but . . . ”

ii. Note the use of “where” as a **Link** :

“He lived in a town *where* there were plenty of chimneys.”

Exercise.—Make similar sentences, using these words :

“ . . . few,” “ . . . not enough,” “ . . . many,” “ . . . none.”

Spelling.—Chimney, chimneys ; flue, flues ; fly, flies, flew ; horse's legs, horses' legs ; thrush's nest, thrushes' nests.

Exercise.—Make sentences containing these words.

Exercises

i. Write the paragraph on page 17 as if you were Tom. Write it in the present tense. Begin, "I am a little chimney-sweep, and my name is Tom."

ii. Describe your playfellow.

iii. Describe a boy-scout or girl-guide.

iv. Invent a description of a little gipsy-boy, his occupation and his pleasures.

v. You have all heard of Robin Hood and his life. Write a paragraph about him. Some of these words and phrases may help you :

In the days of Richard the Lion Heart ;
 Sherwood Forest in Nottinghamshire ;
 archer ; bow and arrow ; Lincoln
 green ; shooting the king's deer ; there
 he lived ; where there . . . ; in his
 hand ; slung across his shoulders ; a
 case of arrows.

Note.—**Study carefully your opening sentence** in all these exercises ; better make it short.

TRAPS FOR THE UNWARY

Silent Letters.—**w**eather, **w**eapon, **b**reath, breakfast, **p**leasure, **t**reasure, **c**ocoa, **l**eather, feather, **c**leanse, **d**reamt, **d**eaf, **m**eadow, **r**ealm, **c**omb, **c**rum**b**, **c**lim**b**, **d**umb, **t**hum**b**, **b**omb, **l**amb, **d**eb**t**, **d**oub**t**, **s**cene, **s**cen**t**, **s**cissors, **s**cy**th**e, **n**igh**t**, **h**igh, **t**h**igh**, **d**ough, **b**ough, **th**rough, **s**igh, **f**ough**t**.

Exercise.—Write sentences containing these words, using more than one in each example.

LESSON 6

A STUDY IN RELATIVE PRONOUNS

“The Avon, which winds through the park, makes a bend just at the foot of a gentle sloping bank that sweeps down from the rear of the house. . . . The great iron gateway that opened into the courtyard was locked; there was no show of servants bustling about the place. After prowling about for some time, I at length found my way to a lateral portal, which was the everyday entrance to the mansion. I was courteously received by a worthy old housekeeper who showed me the interior of the house.

“There is a fine old oaken staircase, and the great hall still retains much of the appearance it must have had in the days of Shakespeare. The ceiling is arched and lofty; and at one end is a

gallery in which stands an organ. There is a wide hospitable fireplace, calculated for an ample old-fashioned wood fire. On the opposite side of the hall is the huge Gothic bow-window, with stone shafts, which looks out upon the courtyard. Here are emblazoned in stained glass the armorial bearings of the Lucy family for many generations, some being dated in 1558.”—*Irving*.

A.

Points for study.

Note the choice, use, and position in the sentence of the Relative Pronouns in the above paragraphs—e.g. :

- i. The *Avon* *which* winds, etc., . . . makes . . .
- ii. . . . a *bank* *that* sweeps . . .
- iii. . . . iron *gateway* *that* opened . . .
- iv. . . . a *portal* *which* was . . .
- v. . . . old *housekeeper* *who* showed me . . .
- vi. . . . is a *gallery*, *in* *which* stands . . .
- vii. . . . Gothic *bow-window*, *which* looks . . .

Study well this summary :

- | | | |
|----------------------------|---|----------------------------------------------------------------|
| The
Relative
Pronoun | ↗ | <i>who</i> is used for names of persons only. |
| | → | <i>which</i> is used for names of animals and things. |
| | ↘ | <i>that</i> is used for names of persons, animals, and things. |

See A and B for examples.

ii. A Relative Pronoun should be placed as near as possible to the noun for which it stands. See examples below.

iii. A Relative Pronoun should agree in number with the noun for which it stands. See examples in A and B.

B.

Study the following changes in number :

Singular Number.	Plural Number.
A bank sweeps.	Banks sweep.
A bank that sweeps.	Banks that sweep.
A bow-window which looks	Bow-windows which look.
A gateway that opens.	Gateways that open.
A housekeeper who shows.	Housekeepers who show.

Note i. The Singular noun “bank” takes a singular verb “sweeps,” and the relative pronoun “that” standing for “bank” must also take a singular verb.

ii. The Plural noun “banks” takes the plural verb “sweep,” and the relative pronoun “that” standing for “banks” also takes the plural verb “sweep.”

Examine the other sentences similarly.

Exercise

Write these sentences, using the verb correctly :

“There are moths with pink heads and wings
that ^{flap} or about slowly. There is a yellow shrimp
^{flaps}

which ^{hop} or ^{skip} and or most quickly, and jellies
^{hops} ^{skips}

that neither ^{hop} or ^{skip} nor or , but only ^{dawdle} or and
^{hops} ^{skips} ^{dawdles}

^{yawn}
or .”—Kingsley.
^{yawns}

Uneasy ^{lie} or the head that ^{wear} or a crown.
^{lies} ^{wears}

That low roar of many voices which usually
^{announce}
or the arrival of the king, ran through the
^{announces}
crowd.

Here they ^{make} or a halt which ^{last} or only for a
^{makes} ^{lasts}
few minutes.

From my wings ^{is} or shaken the dew that
^{are}
^{awaken}
or the sweet buds every one.
^{awakens}

This life which ^{seem} or so fair,
^{seems}

Is like a bubble blown up in the air.

It is they who ^{do} or the mischief.
^{does}

LESSON 7

RELATIVE PRONOUNS

PART II.

Whose, Whom.

Look at these two sentences :

Tom was a brave English lad. An English lad's business is to go out and see the world.

Kingsley *connected* them. He wrote, "Tom was a brave English lad **whose** business is to go out and see the world."

Note that "**whose**" shows *possession*.

Read these two sentences :

There were all the little children. The good fairies love little children.

Compare it with this—(which sounds better ?):
"There were all the little children **whom** the good fairies love."

Why is "whom" used ? Divide the sentence into Subject and Predicate :

Subject.	Predicate.
The good fairies The good fairies	love <i>little children</i> love whom

Note.—**Whom** stands for "little children," which is *not the Subject*.

Who is used only for a **Subject**.

Try another :

There are two young fellows here. You may take the young fellows.

Evidently the second sentence is not good. Find a word to take the place of "the young fellows" to connect the sentences.


Note—

Subject.	Predicate.
You	may take the <i>young fellows</i> .

As "the young fellows" is *not the subject*, you cannot use "who," although you are speaking of persons. Use **whom** instead.

"There are two young fellows here **whom** you may take."

Study the use of *who*, *whose*, and *whom* in the following :

The farmer 

- who lost his hay has bought some more.
- whose hayrick was destroyed has bought another.
- whom we visited has lost his hay.

LESSON 8

RELATIVE PRONOUNS

PART III.

On **from whom ; from whose**, etc.

A postman is a man *who* delivers letters.

The postman is the man *for whom* we are waiting.

The postman is the man *to whom* we look for our letters.

The postman is the man *in whose* care we trust our letters.

Exercise i. Make similar sentences about a policeman, a soldier, a sailor, a fireman, a doctor.

The castle *which* stands there is the home of a knight.

The castle *in which* the knight lives is very ancient.

The castle *of which* the owner is so proud is Norman in style.

The castle *which* the knight owns is both old and sound.

Exercise ii. Write similar sentences about a cottage, a village, a town, an island.

The river *which* flows past our house is shallow now.

The river *upon which* we row is wide and deep.

The river *over which* the bridge stretches flows rapidly.

The river *across which* we are looking is the Avon.

Exercise iii. Write similar sentences about a lake, a sea, a strait, a brook.

Exercise iv. Make complete sentences of the following :

The soldier	{	from whom . . .	The nurse	{	from whose . . .
		in whom . . .			n whose . . .
		to whom . . .			to whose . . .
		under whom . . .			under whose . . .
		upon whom . . .			upon whose . . .
		with whom . . .			with whose . . .

Exercise v. Write a sentence or two about King Alfred. Use such phrases as "whom his people loved"; "whose skill with the harp"; "in whom the Saxons trusted."

Exercise vi. Write a sentence or two saying where your house is. Use such phrases as "house in which"; "town near which"; "street where"; "road by which"; "bridge on which"; "tree under whose shade," etc.

Exercise vii. Describe a bridge *on which* you have stood, *over which* you have looked and walked, or *under which* you have rowed.

Exercise viii. Describe any person whom you respect very much, or for whom you have great love.

LESSON 9

THE BUILD OF SENTENCES

“The Avon, which winds through the park, makes a bend just at the foot of a gentle sloping bank, that sweeps down from the rear of the house.”

In this sentence are three statements, two of which depend on the other and are incomplete without it.

Principal Clause.—The Avon makes a bend just at the foot of a gentle sloping bank.

Why are the other two clauses added ?

One adds another fact about the “Avon,” and the other says something more about the “bank.” These two are called **Subordinate Clauses**.

They can be shown thus :

SUBJECT.
The Avon

PREDICATE.
makes a bend just at the
foot of a gentle sloping
bank

↓
which winds through
the park

↓
that sweeps down
from the rear of
the house.

Very many long sentences in prose and verse are built like that, that is each contains *one main statement*, and one or more clauses are added to describe, to decorate, to explain certain parts of that chief sentence. When studying the meaning of a long sentence, search first for the main idea, the principal clause; you can then hope to see clearly the meaning of the whole.

Study the build of these sentences:

1. "The valley, which was long and narrow, was surrounded on all sides by steep and rocky mountains that rose into peaks."

SUBJECT.
The valley

PREDICATE.
was surrounded on all
sides by steep and
rocky mountains

↓
which was long
and narrow

↓
that rose
into peaks.

2. "The peaks which were always covered with snow rose one above the other to a height that no eye could measure."

SUBJECT.

The peaks

↓
which were always
covered with snow

PREDICATE.

rose one above the other
to a height

↙
that no eye could
measure.

ANALYSIS. METHOD A.

Whole Subject.	Whole Predicate.
<p>The Avon The Avon <i>which winds</i> ↖ ↗ <i>through the park</i></p>	<p>makes a bend. makes a bend just at the foot of a gentle sloping bank <i>that</i> ↖ ↗ <i>sweeps down from the rear of</i> <i>the house.</i></p>
<p>The great iron gateway The great iron gateway <i>that opened</i> ↖ ↗ <i>into the courtyard</i></p>	<p>was locked. was locked.</p>
<p>I I</p>	<p>found my way to a lateral portal. at length, found my way to a lateral portal <i>which was the everyday</i> ↖ ↗ <i>entrance to the mansion.</i></p>
<p>I</p>	<p>was received courteously by a worthy old housekeeper <i>who</i> ↖ ↗ <i>showed me the interior of the</i> <i>house.</i></p>

Exercise

Divide the following sentences into subject and predicate, as A, page 31.

1. They had one large drinking mug that an uncle had given to little Gluck.

2. The Golden River which sprang from one of the lower heights was now in shadow.

3. He left behind his basket of food that was a hindrance on the glacier.

4. By the light of a misty moonbeam, which found its way through a hole in the shutter, they could see a foam globe.

5. The cliffs that rose out of the valley caught the sunlight that ran in sharp touches of colour along the crags.

(Note—In each case, point out the noun to which the subordinate clause belongs—as on p. 31.)

Exercise

Analyse the following sentences as in B, page 33.

1. Sentences 1, 2, 3, 4, 5 above.

2. Level lines of mist lay stretched along the valley that ran between the hills.

3. He found a large glacier that was quite unknown to him.

4. The climb was hard for him who was neither strong nor skilful on the mountain.

5. Water, that has been refused to the cry of the weary and dying, is unholy.

ANALYSIS. METHOD B.

Clause.	Its Work.	Its Kind.
The Avon makes a bend just at the foot of a gentle sloping bank	Chief statement	Principal clause
Which winds through the park	Describes "Avon"	Adjective clause
That sweeps down from the rear of the house.	Describes "bank"	Adjective clause
The great iron gateway was locked	Chief statement	Principal clause
That opened into the courtyard.	Describes "gateway"	Adjective clause
I at length found my way to a lateral portal	Chief statement	Principal clause
Which was the every-day entrance to the mansion.	Describes "portal"	Adjective clause
I was received courteously by a worthy old housekeeper	Chief statement	Principal clause
Who showed me the interior of the house.	Describes "housekeeper"	Adjective clause

LESSON 10

BUILDING COMPLEX SENTENCES

(Revise Lessons 8 and 9 in Book II, and Lesson 1 in Book III.)

The simple sentence "The Avon makes a bend" is made into a longer sentence by adding a clause describing "Avon" and another clause describing "bank." How are these clauses connected to the main statement? (By using Relative Pronouns.) Where are the Relative Pronouns placed?

Sentences, such as these, containing one main statement and one or more clauses, are called **Complex Sentences**, and in their structure, Relative Pronouns are largely used. Relative Pronouns with Prepositions are also commonly used, e.g.—"At one end is a gallery *in which* stands an organ." See, too, the examples of this method of "linking up" on page 28.

The sentence about the Avon could have been written thus:

The Avon makes a bend at the foot of a bank.

The bank sweeps down from the rear of the house.

The Avon winds through the park.

As you have seen, these three statements are expressed in one well-balanced sentence by the

careful use of relative pronouns. You are asked to weave together just as smoothly the following sets of sentences taken from "The King of the Golden River." Study first the extract below and note the punctuation, then punctuate your complete sentences similarly.

USING RELATIVE PRONOUNS AS CONNECTIVES

The valley was surrounded, on all sides, by steep and rocky mountains, rising into peaks. The peaks were always covered with snow.

From these peaks a number of torrents descended in constant cataracts.

Ruskin expressed it thus :

"The valley was surrounded, on all sides, by steep and rocky mountains, rising into peaks, *which* were always covered with snow, and *from which* a number of torrents descended in constant cataracts."

Exercise

Express each group in one sentence, as above .

The room was full of water, and by the light of a misty moonbeam ^ they could see a foam globe ^ spinning round.

The moonbeam found its way through a hole in the shutter.

On the globe, as on a soft rich cushion, reclined the little old gentleman.

At last they had nothing left but one large drinking mug ^.

This mug an uncle of his had given to little Gluck ^.

Of this mug he was very fond.

Level lines of dewy mist lay stretched along the valley ^.

Out of this valley rose the grassy mountains—their lower cliffs in pale grey shadow, but ascending step by step till they caught the sunlight ^.

The sunlight ran in sharp touches of ruddy colour along the pointed crags.

The Golden River was now nearly in shadow.

The Golden River sprang from one of the lower and snowless heights.

He was surprised, on reaching the top, to find that a large glacier ^ lay between him and the source of the Golden River.

Of this large glacier he had never heard.

He had been compelled to leave behind his basket of food, ^ and had now no means of refreshing himself.

The basket of food became a dangerous hindrance on the glacier.

If the glacier had given a great deal of trouble to his brothers, it was twenty times worse for him ^.

He was neither so strong nor so skilful on the mountain.

The water ^ is unholy, though it had been blessed by every saint in heaven.

If water has been refused to the cry of the weary and dying it is unholy.

LESSON 11 QUOTATIONS

Study these two sentences :

The Doctor asked the fellows why they were so late.

" Well, fellows, what makes you so late ? " asked the Doctor.

The first is a statement telling in an *indirect* way what the Doctor said.

The second gives the exact words used by the Doctor. It is a *direct* quotation.

Note the *inverted commas* to mark the quotation.

Examine these sentences carefully :

Indirect Quotation.	Direct Quotation.
Young Brooke asked Brown how he felt.	" Well, Brown," said young Brooke, " how do you feel ? "

Notice the direct quotation is *divided*, the words *said young Brooke* being thrown in. Study all the punctuation marks carefully.

Study the following :

INDIRECT QUOTATION.

The prefect said it was their ball, but they were to get up as there was a little fellow underneath.

Old Brooke picked him up and ordered the boys to stand back to give him air. Then feeling his limbs he declared there were no bones broken and asked him how he felt.

Tom gasped that he was pretty well all right.

Brooke asked who he was.

East told him it was the new boy.

Brooke said he was plucky and would make a player.

DIRECT QUOTATION.

"Our ball," says the prefect, rising with his prize, "but get up, there, there's a little fellow under you."

Old Brooke picked him up. "Stand back, give him air," he says ; and then feeling his limbs, adds, "No bones broken. How do you feel, young un ?"

"Hah—hah," gasps Tom, "pretty well, thank you—all right."

"Who is he ?" asks Brooke.

"Oh, it's Brown, he's a new boy," replies East.

"Well, he is a plucky youngster, and will make a player," says Brooke.

Notice how the author avoids repeating the word "said" or "says," and uses *gasps, asks, replies.*

Other words that may be used, when suitable; to avoid the constant use of "said" are: *shouted, exclaimed, cried, whispered, declared, answered.*

Exercises

i. Write the following in conversational form :

East asked Tom if he had ever been tossed in a blanket. Tom said he had not and wanted to know why East asked. East told him that there would be tossing that night, and advised him to come and hide if he did not want to be caught and tossed. Tom asked East if he had ever been tossed and whether it hurt. East replied that he had been dozens of times and that it did not hurt unless you fell on the floor.

ii. Write a conversation between two boys,—one, a Boy Scout, trying to persuade the other boy to become one ; or between two girls, one of whom is a Girl Guide.

iii. Write an imaginary conversation between two dolls,—one a beautifully dressed wax doll and the other made of wood or rag. (Perhaps they have been carelessly left out in the hot sun or in the rain.)

iv. Write a conversation between two boys or two girls attending two different schools.

v. Let two boys or two girls discuss their favourite game or occupation.

TRAPS FOR THE UNWARY

The “Y” rule.—If “y” has a *consonant* in front of it, change “y” to “i” when adding.

army	busy	daisy	glory
armies	busily	daisies	glorious
baby	business	envy	hurry
babies	carry	envied	hurries
berry	carried	envious	hurried
berries	carrier	fairy	marry
bury	carriage	fairies	marriage
buries	dairy	fury	noisy
burial	dairies	furious	noisily

Make sentences using at least two of the above words in each.

Keep “Y” if affix begins with **i** (i.e., ing, ish):
 baby, babyish; carry, carrying; copy, copying;
 hurry, hurrying; marry, marrying;
 fry, frying; try, trying.

Keep “Y” if it has a *vowel* before it:
 chimney, chimneys; valley, valleys; journey,
 journeys.

Exceptions: day, daily; gay, gaily; lay, laid; pay, paid.

LESSON 12

THE STUDY OF CONNECTIVES

The air was pure at dawn. The air was still. The sun rose. The swan flew off with Elise. The sun rose higher. Elise saw before her great masses of ice. Constant changes passed before her eyes. The sun went down. She sat among the hills in front of a big cave.

Here we have a number of short sentences. They tell a story in correct order but not in a pleasing way.

Read how Andersen wrote the same story and note the difference :

“The air was pure *and* still at dawn. *As soon as* the sun rose the swans flew off with Elise. *When* the sun rose higher Elise saw before her great masses of ice. Constant changes passed before her eyes. *Long before* the sun went down she sat among the hills in front of a big cave.”

Why is this more pleasing ? The sentences are joined by using different and suitable **connecting words**.

“*and*” joins the two adjectives “pure” and “still.”

“*as soon as*” gives the *time* with exactness.

“*when*” shows *time* but not so exactly as the phrase “*as soon as*.”

“*long before*” also shows *time*, afternoon or early evening.

Not only does *as soon as* link together “the sun rose” and “the swans flew off with Elise,” but by placing it at the beginning of the sentence it connects that sentence smoothly and easily with the one before.

In the same way *when* joins “the sun rose higher” and “Elise saw masses of ice,” and at the same time connects its own sentence with the one before, making the two run easily, and helping you to pass from one sentence to another.

Read the following extract very carefully :

“The beautiful open sea lay before the maiden *but* not a sail was to be seen on it. It was very lonely there by the shore *yet* she did not feel it, *for* the sea was ever changing. *When* the sun was just about to go down, Elise saw eleven wild swans flying towards the shore.

“*As soon as* the sun had sunk beneath the water the swans shed their feathers, and became eleven handsome princes. *Although* they had altered a good deal, she knew them at once. They were delighted *when* they recognised their little sister.

“‘We brothers,’ said the eldest, ‘have to fly about in the guise of swans, *as long as* the sun is above the horizon. *When* it goes down we

regain our human shapes. *So* we have to look out for a resting place near sunset, *for* should we happen to be flying up among the clouds *when* the sun goes down, we should be hurled to the depths below.'"—*Andersen*.

Note—1. The different connectives used.

2. Their *place* in the sentence.

3. Their *place* in the paragraph.

We have already noted the *double work* of a connective placed at the *beginning* of a *sentence*.

In the same way a connective beginning a *paragraph* has a double work. Look at par. 2 above. It *begins* with a Connective. Why? Is it to join the second paragraph to the first smoothly and clearly?

Exercises

i. Describe how you spent last Saturday, or last Bank Holiday.

ii. Describe a day by the seaside, or in the country, or in the town.

iii. Describe a day's work at school.

iv. Describe a half day at the Woodwork Centre, or at the Gardening Class, or at the Cookery or Laundry Centre.

Note.—In any of the above exercises study

your connectives well. Avoid using "then" and "next" many times. These may be useful :

after this, having done, following that, at last, after a while, a few hours later, a short time after, a few moments before, when finished, on reaching, having seen.

LESSON 13

STORY TELLING

Boys can look upon "story-telling" as *chain-making*, each link being a little part of the story securely fastened to the one before it. Girls may think of *knitting* or *weaving*, where stitch by stitch the whole is beautifully made and no breaks are allowed. In order to get this result the following notes should be studied :

(a) The events in the story must be told in the order in which they occurred.—The **Order of Time** Law.

(b) Each incident or fact should grow out of one before it.—The **Order of Growth** Law.

(c) The events should be placed before the reader as clearly as he would have seen them had he been present.—The **Interest** Law.

(d) The Tense must not be changed in the course of the story. The **Unity of Tense** Law.

THE SHEPHERD-BOY AND THE WOLF

A Shepherd-boy, who tended his flock not far from a village, used to amuse himself at times by crying out "Wolf! Wolf!" Twice or three times his trick succeeded. The whole village came running out to his assistance; when all the return they got was to be laughed at for their pains. At last one day the Wolf came indeed, and the boy cried out in earnest. But his neighbours, supposing him to be at his old sport, paid no heed to his cries, and the wolf devoured the sheep.—*Æsop*.

Now examine this short story. Note that we are told :

i. Whom the story is about, what he was doing and where.

ii. His favourite amusement and the first results.

iii. About the coming of the wolf, following the false alarms.

iv. The result when the real alarm was given.

Here the events are given in their natural order, in the *order of time*—see point (a) above.

Each incident is attached to the one before it by a suitable "link"—see point (b).

The language is simple and direct and paints the scene clearly—see point (c).

The past tense is used throughout—see point (d).

Finally, just as the story opened plainly, so it ends, sharply, dramatically, without waste of words.

WRITTEN WORK

Exercises

- i. Write the story as told by a man in the village.
- ii. Write the story as told by the boy.
- iii. Write the story as told by the wolf.
- iv. Write the story as told by one of the sheep that escaped.

TWO STORIES ON UNION IS STRENGTH

(a) THE LION AND THE BULLS

- i. Three bulls fed *together* in *safety*, but were watched by a lion.
- ii. Lion at last *separates* them by telling lies and so causing *hatred*.
- iii. Bulls feed in different meadows, lion attacks each *singly*.

Exercise.—Write the story as told by the Lion, make him tell how that he had watched and planned for a long time.

(b) THE BUNDLE OF STICKS

- i. A farmer had four quarrelsome sons.
- ii. He asked each to bring him a stick.
- iii. He tied them in a bundle, which each tried to break, and failed.
- iv. He untied bundle, told each to break single stick ; did it with ease.
- v. United they were unbreakable, a match for all enemies, but divided—— !

Exercise

(a) Write the story as told by the farmer, make him describe how he had long been worried by his sons' quarrelsome nature.

(b) Write it as told by one of the sons, let him describe the result of the little experiment.

THE MICE IN COUNCIL

Once upon a time the mice being sadly distressed by the persecution of the cat, resolved to call a meeting, to decide upon the best means of getting rid of this continual annoyance. Many plans were discussed and rejected. At

last a young mouse got up and proposed that a bell should be hung round the cat's neck, that they might for the future always have notice of her coming, and so be able to escape. This idea was hailed with the greatest applause, and was agreed to at once. Upon which an old mouse, who had sat silent all the while, got up and said that he considered the plan most clever, and that it would, no doubt, be quite successful; but he had only one short question to put,—“*Who will bell the cat?*”—Æsop.

Now examine the above story and point out how the Laws are kept.

I wish you to notice carefully the *order of growth*, and the *links* that are used. Note in sentence 2 there is no well-marked “link,” but it follows the first because the meeting was called to discuss plans. Then note the *At last*,—the “many plans” are not given but we are led at once to the most interesting one.

Again notice particularly the “dramatic” end that is, an end, sharp, sudden, striking.

Exercise

Write the story as told by:

- i. The wise old mouse.
- ii. The cat who had been listening.
- iii. One of the young mice present.

THE WIND AND THE SUN

- i. Wind and Sun argue which is the stronger.
- ii. They try which can most quickly make a traveller take his coat off.
- iii. Wind blew a blast, cold and fierce; man buttoned his coat the tighter.
- iv. Sun gently warmed him; overcome by heat, he threw off his cloak.
- v. Gentleness more successful than rude rough ways.

Exercise

- (a) Write the story in full.
- (b) Write the story as told by the traveller.

LESSON 14

PREPOSITIONAL PHRASES

Their **use** and **position**

“ I chatter over stony ways,
In little sharps and trebles,
I bubble into eddyng bays,
I babble on the pebbles.
With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.”

The Brook : TENNYSON.

Their Use .

over stony ways, on the pebbles, phrases showing **place**.

in little sharps and trebles, with many a curve, showing **manner**.

These little phrases begin with *over, on, in, with*. These words are called **pre-positions** (*pre* = *before*), because they are placed in position before a noun or pronoun, so helping to make prepositional phrases.

Find others in the above extract.

Their Position :

- i. At the end of a sentence (see i. below).
- ii. In the body of the sentence (see ii. below).
- iii. At the beginning of the sentence (see iii. below).

Examples

Place.—i. I chatter *over stony ways*.

ii. There are twelve months *throughout the year*, from January to December.

iii. *In the meadows* the lambs are bleating.

Time.—i. The old mill-wheel, going round and round makes music *from dawn to dark*.

ii. There are flowers enough *in the summer time*, more flowers than I can remember.

iii. *Through the long bright days of June* its leaves grew green and fair.

Manner.—*With many a curve* my banks I fret.

Who is he that cometh *with banner* and *with music*, *with soldier* and *with priest*?

Many a fairy foreland set *with willow-weed* and *mallow*.

i. { through the wood
beneath the trees
beside the river
among the rocks
beyond the skyline
down the stream
across the moors
up the mountain-
side
amongst the hills
under the bridge

ii. { long before dawn
at break of day
towards mid-day
soon after sunset
late at night
before his arrival
after many days
for the rest of the
week
early on a spring
morning

iii. { on a bright autumn
day
in the summer time
throughout the year
for several days
from morn till eve
in September

iv. { to his surprise
to his delight

v. { during the journey
after the fatigue

Exercises

i. Use the above phrases in sentences. They must be placed near the noun or verb to which they naturally belong.

ii. Develop the phrases, thus—

“In the mountains” becomes “in the midst of rugged mountains.”

“In September” becomes “in the bountiful days of September.”

Then place them in suitable sentences.

iii. Describe a walk, tracing a brook to its source on the hill.

iv. Describe a long day spent in the country, or on the river, or by the sea, or in town.

In iii. and iv. use some of the phrases that you developed in ii.

Note these phrases and place them in sentences:

with plenty of money ; without any money.

within the house ; without the city-walls.

LESSON 15

NARRATIVE WORK OR STORY TELLING

PART II.

PARAGRAPH WEAVING

THE FOX AND THE GOAT

A Fox had fallen into a well, and had been casting about for a long time how he should

get out again ; when at length a Goat came to the place, and wanting to drink, asked Reynard whether the water was good, and if there was plenty of it.

The Fox, hiding the real danger of his case, replied, "Come down, my friend ; the water is so good that I cannot drink enough of it, and so abundant that it cannot be exhausted."

Upon this the Goat without any more ado leaped in ; when the Fox, taking advantage of his friend's horns, as nimbly leaped out ; and coldly remarked to the silly Goat—"If you had half as much brains as you have beard, you would have looked before you leaped."—*Æsop*.

Note.—i. The story is told in three parts, called **paragraphs**.

ii. Each paragraph deals with a part of the story and adds a new incident or happening, *in the order in which it occurred*. This incident is the "topic" of the paragraph (see page 6).

iii. Each paragraph is built of sentences which lead from one to the other, all bearing on the main thought or topic of the paragraph and *helping on the story*. These sentences are connected clearly and smoothly by the skilful use of links. The links may be conjunctions, verbs, adverbs, pronouns or phrases.

iv. Similarly each paragraph is joined to the

one before it by the use of a special word, or phrase, or sentence as a link.

v. The first word in each paragraph is set in a little to the right.

Examine the story again. It can be mapped out thus :

Par. i. A fox in a well, questioned by a thirsty goat.

Par. ii. The fox's answer.

Par. iii. The result.

In par. ii. "replied" is used as a link; the words "said," "answered," "asked," "demanded," "exclaimed," "stated," "declared" are useful links in conversational work. But the special use of each of these words must be carefully studied.

In par. iii. the phrase "upon this" is a link, and is a much better one than the common "then."

Exercise

Write the above story in three paragraphs as told by :

i. The fox, or by

ii. The goat, or by

iii. You. who saw and heard.

THE LION AND THE MOUSE

“A Lion was sleeping in his den, when a Mouse, not knowing where he was going, ran over the mighty beast’s nose and awakened him. The Lion clapped his paw upon the frightened little creature, and was about to make an end of him in a moment, when the Mouse, in pitiable tone, besought him to spare one who had so unconsciously offended, and not stain his honourable paws with so insignificant a prey. The Lion, smiling at his little prisoner’s fright, generously let him go. Now it happened no long time after, that the Lion, while ranging the woods for his prey, fell into the toils of the hunters ; and finding himself entangled without hope of escape, set up a roar that filled the whole forest with its echo. The Mouse, recognising the voice of his former preserver, ran to the spot, and without more ado set to work to nibble the knot in the cord that bound the Lion, and in a short time set the noble beast at liberty ; thus convincing him that kindness is seldom thrown away.”

Read the above story carefully. It consists of three paragraphs, each with its own topic, and introduced by a suitable link.

Exercises

- i. Show where each paragraph begins.

ii. Write a summary of the three paragraphs as has been done with the fox and goat story on page 54.

iii. Close the book and from your summary write the story in your own words.

iv. Write the story as told by the lion or the mouse.

Write stories from the following summaries. Think out carefully descriptive words and phrases—make the scenes *live*. Before writing close your eyes and *think* out the pictures :

A. THE DOG AND THE SHADOW

Dog stole piece of meat. Crossed a river. Saw reflection. Desired that piece too. Snapped. Result. (*Give a drawing.*)

B. THE HARE AND THE TORTOISE

(B, C, D and E to be told in three paragraphs each.)

(a) Hare jeered at the tortoise and his pace. Tortoise laughed and challenged him to race. Agreed.

(b) Tortoise jogged along. Hare, confident, had a nap. Woke later and raced. Tortoise had reached the goal.

(c) End with suitable motto. (*Make a sketch.*)

C. THE FOX AND THE STORK

(a) Fox desired a joke at the expense of a stork. Invited him to dinner. Provided soup in shallow dish. Fox lapped; stork dipped bill, said nothing but thought much.

(b) Stork returned invitation. Dinner in long-necked jar.

(c) Fox outwitted, slunk off hungry and disgusted. (*Include a sketch in your story.*)

D. THE WOLF AND THE LAMB

(a) Wolf lapping water at running brook. Lamb paddling some distance down the stream. Wolf desires lamb. Accused her of making his drinking water muddy. Lamb showed impossibility.

(b) Wolf accused lamb of insulting her a year ago. Lamb not one year old. "Then it was your father." Lamb killed.

(c) Suitable ending. (*Sketch required.*)

E. COUNTRY MOUSE AND TOWN MOUSE

(a) Country mouse invited town mouse to visit him. Lived in a barn. Provided from his larder peas, barley, cheese parings, crumbs, and nuts—plentiful but plain. Town mouse condescended to pick a bit here and there. Told country mouse he was buried alive there. Invited him to town.

(b) They crept stealthily into the city.

Reached a great house. Rich dining room. On table remains of banquet. Town mouse played the host royally, pressed dainty after dainty. Country mouse delighted with his new surroundings.

(c) Suddenly door opened. Servant entered. Mice ran. Returned later. Heard dog barking. Flew again in terror. Country mouse bade farewell, leaving fear and care behind him.

Extra Exercises

- i. In story A write the tale as told by the dog.
- ii. In story B write the tale as told by the tortoise to his friend.
- iii. In C write the story as told by the stork and illustrate it if possible.
- iv. In D tell the tale as by a fox that had been listening and watching at a safe distance.
- v. In E write story as told by the country mouse at home.

LESSON 16

PUNCTUATION

Punctuation, that is, the use of full stops, semicolons, commas, question marks, etc., is

necessary at certain places in a sentence to make the writer's meaning clear to the reader.

Example.—"One morning in January King Charles was walking and talking half-an-hour after his head was off."

Punctuation is necessary in this sentence ; there are two statements closely connected in the writer's mind, therefore a semicolon, not a full-stop, is needed to separate them. Supply it.

"Every lady in the land
Has twenty nails on each hand
Five and twenty on hands and feet
This is true and no deceit."

Here are four definite statements, closely connected in idea, therefore separate them by using three semicolons.

THE USE OF THE COMMA

i. To separate a series of adjectives or adverbs attached to the same word :

"Scrooge !—a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner !"

ii. To separate a series of subjects or predicates :

"The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, and stiffened his gait."

iii. To separate noun, adjective and adverbial clauses from the rest of the sentence :

“ Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.”

iv. To separate a noun in apposition from the word to which it belongs :

“ A barren race they are, the proud poppies, lords of the July field ; taking no deep root, but raising up a brilliant blazon of scarlet heraldry out of nothing. They are useless, they are bitter, they are allied to sleep and poison and everlasting night, yet they are forgiven because they are not commonplace. Nothing, no abundance of them, can ever make them commonplace. There is genius in them, the genius of colour, and they are saved.”—*R. Jefferies*.

v. To mark off phrases, see iv.

vi. To separate quoted words from the words introducing them :

“ Well,” cried he, “ Emperor, by God’s grace we’ve got you Ratisbon.”

vii. To show the omission of a word :

“ Histories make men wise ; poets, witty.”

Exercise

Study the paragraph on "poppies," and write paragraphs on tulips, roses or ramblers, lilies, sunflowers ; on butterflies, wasps, dragon flies.

USE OF THE SEMICOLON

The semicolon is used :

To separate a series of statements, where full stops would break the flow of a sentence ; *or*

To mark an important pause, where commas are used for less important rests.

Study this :

Spring decked the Maypole with young blossoms and fresh green boughs. Summer brought roses of the deepest blush, and the perfected foliage of the forest. Autumn enriched it with that red and yellow gorgeousness which converts each wild-wood leaf into a painted flower. Winter silvered it with sleet, and hung it round with icicles.

Contrast the effect on the run of the sentence when semicolons are used :

"Spring decked the Maypole with young blossoms and fresh green boughs ; Summer brought roses of the deepest blush, and the perfected foliage of the forest ; Autumn enriched

it with that red and yellow gorgeousness which converts each wild-wood leaf into a painted flower ; and Winter silvered it with sleet, and hung it round with icicles.”—*Hawthorne*.

Exercises

i. Describe a country lane in Spring, Summer, Autumn, and Winter, copying the style and length of the above paragraph.

ii. In a similar way, describe any tree that you have watched during the four seasons.

iii. Describe the general appearance of your garden in Spring, Summer, Autumn, and Winter.

LESSON 17

BEAUTY IN LANGUAGE

I

Great writers make us *see* the pictures they paint with a pen almost as plainly as an artist does with a brush. *How?* Study this :

“ One torrent fell westward, over the face of a crag so high, that when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall so that it looked like a shower of gold. It was, there-

fore, called by the people of the neighbourhood, the Golden River.”—*Ruskin*.

We might have said it was a “glistening yellow”; but how much more vivid, more life-like, is Ruskin’s *like a shower of gold*.

Study other examples from Ruskin :

“A dark grey cloud came over the sun, and long snake-like shadows crept up along the mountain sides . . . and a flash of blue lightning rose out of the East, shaped *like a sword*. The sun was setting ; it plunged towards the horizon *like a red-hot ball*.”

“It was singing now very merrily, now ords, only a soft, running, bubbling tune, something *like that of a kettle on the boil*.”

“When Schwartz stood by the brink of the Golden River, its waves were black, *like thunder-clouds*, but their foam was *like fire*.”

“Gluck climbed to the brink of the Golden River, and its waves were *as clear as crystal*, and *as brilliant as the sun*.”

When we describe anything by comparing it with some striking object which it seems to resemble in *one* particular point, we are said to use a **Simile**.

Note that the comparison is introduced by the word *like* or *as*.

Exercises

i. Complete these comparisons and use them in sentences :

sharp as . . . , keen as . . . , patient as . . . , sly as . . . , harmless as . . . , plentiful as . . . , wise as . . . , swift as . . . , light as . . . , firm as . . . , brave as . . . , stupid as . . .

ii. Make sentences using these similes :

like a thunderbolt ; like a whirlwind ; like stars ; like scorpions ; like tongues of fire ; like arrows ; like rain ; like a precious stone.

iii. Complete these sentences by adding suitable similes :

The waves rose like . . . ; His words cut like . . . ; The arrows fell like . . . ; The swords flashed like . . . ; He lay like . . . ; Old Morley was as dead as . . . ; The roar of the guns was like . . . ; The English squares stood like . . .

II

“At close of day Gluck saw the rocks of the mountain tops all crimson and purple with the sunset. There were bright tongues of fiery cloud burning and quivering about them ; and the river, brighter than all, fell, in a waving column of pure gold, from rock to rock.”—*Ruskin*.

In the above Ruskin paints a word-picture in another way. Instead of saying the river looked "*like* a shower of gold," he says the river *is* "pure gold." This is not strictly true of course, but is an even more striking way of making us *see* the river.

In the same way, instead of saying "clouds are *like* tongues" he says they *are* "tongues."

Study this :

"Gluck turned and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney as if it were licking its chops at the savoury smell of the leg of mutton roasting over the fire."—*Ruskin*.

When we express the likeness without the use of *like* or *as* we are said to be using a **Metaphor**.

Exercises

- i. "He shall feed His flock like a shepherd."
Explain the use of the metaphor and the simile in the above line.
- ii. "Drake singed the King of Spain's beard."
Explain the metaphor.
- iii. Make sentences using these metaphors :
a lion in the fight ; ploughs the sea ; the silver streak ; a rain of bullets ; the salt of the earth ; the bosom of the lake ; the dogs of war ; a sea of troubles ; coals of fire.

III

“Golden head by golden head,
Like two pigeons in one nest
Folded in each other’s wings,
They lay down in their curtained bed :
Like two blossoms on one stem,
Like two flakes of new-fall’n snow,
Like two wands of ivory.”

—*C. Rossetti.*

Study this pretty description of two little children asleep. Note the use of the word “like.”

Exercises

- i. Write a description of two little white kittens asleep.
- ii. Describe two little puppies at play.
- iii. Describe a brood of little yellow chickens round their mother.
- iv. Describe a brood of ducklings.
- v. Write a pretty sentence describing your pet, using the word “like.”

LESSON 18

PATTERN SENTENCES

“The wheelwright is, perhaps, the busiest man in the village. He not only makes and mends waggons and cartwheels, and the body of

those vehicles, but does almost every other kind of carpentering.”—*R. Jefferies*.

Study the *form* of the above sentence, noting :

1. One way of passing easily from one sentence to the next—a statement followed by the proof.

2. The use of *perhaps* and *almost* to make the statements “ safe.”

3. The use of *not only* followed by *but*, two simple connectives.

Exercise

Select any examples from the following list about which you can make an interesting paragraph similar in structure to the above, then make your sentences :

policeman, postman, blacksmith, boatman,
fisherman, fireman, village shopkeeper,
farmer, milkman.

Note.—You can adapt the form of the sentence to describe animals, birds or objects, e.g., “ The cow is, perhaps, the most valuable of all the domestic animals. Not only . . . ”

Exercise

Complete the above sentence and apply the form to others on the dog, cat, horse, sparrow, swallow, cuckoo ; boat, bus, motor-car ; steam, electric power, petrol.

“About four-and-twenty boys sat at their desks. Some were energetic and industrious; some listless, and lazy, and lolling, and quite languid with the heat; others fidgety and restless, on the look-out for excitement.”—*G. Du Maurier*.

Note.—1. The general picture given first, details follow.

2. Study the use of *some* and *others*. Similar words are—a few, many, more, the greater number, the remainder.

3. Study the punctuation. Think why commas and semicolons are so placed. Refer to pages 59–61.

4. Why is *and* used often in the 2nd sentence. What is the effect of it?

Exercises

i. Describe what the boys and girls are doing in your room now.

ii. Imagine a varied scene in the playground. Describe it as above.

iii. Imagine a stirring scene at a fire. Describe what various people might be doing.

LESSON 19

A LITTLE STUDY IN LITTLE WORDS

In. Into.

- i. The young birds were *in* the nest.
- ii. The young birds flew *into* the nest.

In i. *in* is used to show "rest" or "presence."

In ii. *into* is used to show "movement" or "action."

Exercises

i. Explain why *in* or *into* is used in 1 and 2 below :

- 1. The soldiers marched *into* the town.
- 2. The soldiers were billeted *in* the town.

- 1. The boy swam *in* the stream.
- 2. The boy swam *into* the stream from the lake.

- 1. The sailor sprang *into* the sea.
- 2. The sailor swam *in* the sea.

ii. Fill the blanks with *in* or *into* :

The birds built their nests . . . the trees.

The nest fell . . . the hedge.

The boys play . . . the park.

The Scouts marched . . . the park.

(Show that *in* or *into* can be used in the last sentence.)

At. In.

The men landed *at* Southampton.

They will remain *in* England.

At is used before the names of towns or villages, etc.

In is used before the names of countries and large towns or cities.

Exercise

Explain why *in* or *at* is used in 1 and 2 below:

1. They live *in* London now.

2. They used to live *at* Dover.

1. Gold was found *in* Australia.

2. It is mined *at* Ballarat.

Between. Among.

i. The apples were divided *between* the two boys.

ii. The nuts were divided *among* all the children.

Between is used of two, and **among** or **amongst** of more than two.

i. The birds were hopping *among* the branches.

ii. Their nest lay *between* two forks of a branch.

“A cottage chimney smokes *between* two aged oaks.”
—Milton.

By. With.

The man was killed *by* a soldier *with* a bomb.

The tree was felled *by* a woodman *with* an axe.

By refers to the "doer"; **with** refers to the means or tool he uses.

Study :

The tree was struck *by* lightning.

The soil was worked *by* a gardener *with* a spade.

The old letter was signed *by* a man *with* a quill pen.

Beside. Besides.

We sat *beside* the fire.

Besides primroses there were violets and anemones.

Beside means "by the side of"; and **besides** means "in addition to."

Study :

Stand *beside* me.

There were others *besides* me.

Twenty soldiers were injured *besides* the captain.

Differ, differs, differ from, different from.

Dogs differ much in size and kind.

A dog differs from a cat in its habits.

A dog's tongue is different from a cat's.

Dogs' eyes are different from those of cats.

Exercise

Make similar sentences about :

The claws of a dog and a cat. The food of these two animals. Their nature.

LESSON 20

DESCRIPTIVE WORK

PART I. NOTING FORM OF THE SENTENCE

1. The Sentence may open with the Subject,
e.g. :

“ They passed through the pitmen’s village,
all shut up and silent now.”

2. Often a Phrase is placed before the Subject,
e.g. :

“ Instead of the groaning of the pit engine,
they heard the skylark saying his matins
high up in the air.”

“ Out of the court and up the street they
went.”

3. At times the Predicate is given before the
Subject, e.g. :

“ At the wall’s foot grew long grass and gay
flowers.”

By combining these forms variety is secured
in a succession of sentences.

Study this paragraph and find illustrations of the variety in form mentioned above :

“ About half a mile distant in the lap of the valley, there appeared a beautiful lake, and beyond its farthest shore was a mountain stretching almost across the valley. Over all this scene was bright sunshine. The children snatched their baskets and set forth with a hop, skip, and jump.”—*Hawthorne*.

Exercise

Examine paragraphs from a supplementary reader by a good writer and point out examples of sentences formed as in the model given above. Indicate any sentence you especially like.

LESSON 21

DESCRIPTIVE WORK

PART II. A FAIRY ROOM

Read this pretty description of a room in Fairyland written by Professor Morley :

“ The room was a fair and dainty one. Its floor was made of moss, clover, and lavender-blossom, smoothly carpeted with growing heather ; the walls were thickly overgrown with living leaves and flowers, dotted with birds’

nests, out of which a sleepy chirp came now and then. The roof was mossy rock brightened with crystal, fringed with fern and foxglove. In the room was a huge bed of clover, a table made of precious stones upon which the Fairy's pine-torch burnt with a green smokeless flame. Heaps of flowers were about the room and upon these brilliant butterflies were resting."

Exercises

i. Describe your kitchen or dining-room. Try to show the variety in your sentences given in the examples above.

Some of these phrases may be useful: on one side, on the other; opposite; behind the door; in front of; near the window; in the centre; on the wall; above the fireplace; in one corner.

ii. Describe your dining-table when laid for dinner. This can be an imaginary description of the dining-table you would like to see daily.

Some of these words and phrases may help you: large, oval, round, square, oblong; covered with a fair white cloth; in the centre; clear sparkling glass placed; bright knives by each; well-polished silver . . .

iii. Describe your tea-table and where you all sit.

At the head . . . ; with the tea-tray at
. . . ; opposite her ; on each side sit
. . . ; facing ; between her and . . .
sits . . .

LESSON 22

DESCRIPTIVE WORK

PART III. POSITION

If you were asked to describe your school, or your town hall, your park, your village green, or your country market, you would probably begin by stating as clearly as possible *where* it is situated.

A story often begins with a description of the place where the events took place. It is worth while studying how good writers do this :

“ At a little distance from Sir Roger’s house, among the ruins of an old abbey, there is a long walk of aged elms.”—*Addison*.

“ Around the garden was a fence of hazel-bushes, and beyond that were fields and meadows with cows and sheep ; but in the centre of the garden stood a rose bush in full bloom.”

—*Andersen*.

“ Close to the farmhouse stood a large hay-stack, and between it and the house there was a small shed with a thatched roof.”—*Andersen*.

“Far above, shot up red splintered masses of rock, with here and there a streak of sunlit snow. Far beyond, and far above all these, fainter than the morning cloud but purer and changeless, slept, in the blue sky, the utmost peaks of the eternal snow.”—*Ruskin*.

“The bottom of the valley was just one field broad, and on the other side ran the stream ; and above it, grey crag, grey down, grey moor, walled up to heaven.”—*Kingsley*.

Exercise

Describe the position of your garden ; your playground ; your school ; your class-room ; your park ; your market ; recreation ground ; town-hall ; village green.

LESSON 23

DESCRIPTIVE WORK

PART IV. POSITION (*continued*)

“If you look at a map of the world, you will see, in the left-hand upper corner of the Eastern Hemisphere, two islands lying in the sea. They are England and Scotland, and Ireland. England and Scotland form the greater part of these islands. Ireland is the next in size. The little neighbouring islands, which are so small upon the map as to be mere dots, are chiefly little bits of Scotland—broken off, I dare say, in the

course of a great length of time, by the power of the restless water.”—From *A Child's History of England*: DICKENS.

What is the “topic” in this paragraph? Note how the two islands are gradually named and described, the big mass *first*, then the smaller, and finally the little bits.

WRITTEN WORK

Exercises

i. Take out your atlas and then describe in a similar manner The Hebrides (group them, use terms “Inner” and “Outer”), The Orkneys, The Shetlands, the Channel Islands, the Scilly Isles.

ii. “Devonshire is a large county in the south-west of England, lying between Cornwall on the west and Somerset and Dorset on the East. It is bordered on the north by the Bristol Channel and on the south by the English Channel.”

Study your atlas and describe the position of your county; of Yorkshire; Lancashire; Sussex; Warwickshire; Nottingham; Norfolk; the English Channel; the Irish Sea; the Straits of Dover; the North Sea.

iii. Describe position and comparative size of the Isle of Wight, Isle of Man, Iceland, Malta, Sicily, Cyprus.

LESSON 24

DESCRIPTIVE WORK
PART V. AN EVENING WALK

Simple Description.	Enlarged Description. (Written by Frances Browne.)
<p>The children walked on till they came to a grassy spot with hedges on either side.</p>	<p>A fairer way the children had never walked. The grass was soft and mossy, a hedge of wild roses and honeysuckle grew on either side, and the red light of sunset streamed through the tall trees above.</p>
<p>On they went till they came to an open space covered with flowers, and overshadowed by an enormous tree.</p>	<p>On they went till they came to a great open dell, covered with the loveliest flowers, bordered with banks of wild strawberries, and all overshadowed by one enormous oak, whose like had never been seen in grove or forest. Its branches were as large as full-grown trees. Its trunk was wider than a country church, and its height like that of a castle.</p>
<p>The tired children sat down at its great root.</p>	<p>There were mossy seats at its great root, and when the tired children had gathered as many strawberries as they cared for, they sat down on one. The huge oak was covered with thick ivy, in which thousands of birds had their nests.</p>

What is it that makes this picture so bright and interesting ?

In par. i. note (a) The form of the first sentence. (b) The definite description of the grass and hedges.

In par. ii. note (a) The use made of participles, "covered," "bordered," "overshadowed." (b) The use of comparisons.

In par. iii. study the *fitness* of the adjectives.

Exercises

- i. Describe this walk in Spring or in Winter
- ii. Describe any woodland or riverside walk that you know well. Try to put *life* into your picture like that expressed by Frances Browne.

LESSON 25

DESCRIPTIVE WORK

PART VI. UNITY OF TENSE

"It is a quiet, warm day in June. The wind is westerly, but there is only just enough of it to waft now and then a sound from the far-off town, or the dull, subdued thunder of cannon-firing from ships or forts distant some forty miles or more. Massive, white-bordered clouds, grey underneath, sail overhead; there was heavy rain last night, and they are lifting and breaking

a little. Softly and slowly they go, and one of them, darker than the rest, has descended in a mist of rain, blotting out the ships. The surface of the water is paved curiously in green and violet, and where the light lies on it scintillates like millions of stars.”—From *Pages from a Journal*: MARK RUTHERFORD.

On **Unity of Tense**. Notice that the descriptive part of this paragraph is written entirely in the Present Tense. No change is allowed. The Tense with which you begin you must continue. Study a paragraph on page 12 (*Jeffries*) also written in the Present Tense. There is another on page 85 (*Tom Brown*).

Descriptions are commonly written in the Past Tense. Study the examples on pages 73 and 78.

WRITTEN WORK

Exercises

- i. Write the above extract in the Past Tense.
- ii. Describe, in the Present Tense, the changing from Winter to Spring—buds are bursting, the robin is less often seen, etc. . . .
- iii. Similarly describe the change from Summer to Autumn, or Autumn to Winter.
- iv. Describe a foggy day.
- v. Picture a rainy day.

vi. Describe typical November days. These lines may help your imagination :

“No sun—no moon—
No morn—no noon—
No dawn—no dusk—no proper time of day—
No sky—no earthly view—
No distance looking blue—
No road—no street—no t’other side the way—
No end to any row—
No indication where the pavements go—
No top to any steeple—
No recognition of familiar people—
No warmth—no cheerfulness—no healthful ease—
No comfortable feel in any member—
No shade—no shine—no butterflies—no bees—
No fruits—no flowers—no leaves—no birds—
No—vember !”

—*Tom Hood.*

LESSON 26

DESCRIPTIVE WORK

PART VII. PORTRAITS

In painting a pen-picture of a person the most striking features—those which mark him or her out from other people, those by which he or she would be easily recognised,—must be given first.

Before beginning to "paint," close your eyes and *see* the person, then sketch that which strikes you most forcibly. The points that are common to all persons need not be mentioned. "Eyes" and "hair" are *not* necessarily characteristic, but

"eyes, great, grand, blue eyes, as blue as the sea itself," *are*; and so are

"those eyes

Darker than darkest pansies and that hair
More black than ashbuds in the front of March."

—*Tennyson*.

Read this sentence :

"When Tom came near the iceberg it took the form of the grandest old lady he had ever seen."

Imagine an iceberg turned into an old lady ! What would she be like ? Tom thought her "the grandest old lady he had ever seen." It would make your sentence more interesting if you made a "picture" of her.

Kingsley wrote :

"When Tom came near the iceberg it took the form of the grandest old lady he had ever seen—a white marble lady, sitting on a white marble throne. He expected to find her stitching, cobbling, polishing, measuring, and so forth, but instead of that, she sat quite still with her chin upon her hand, looking down into the sea with two great, grand, blue eyes, as blue as the sea itself. Her hair was as white as the snow, for

she was very, very old. And when she saw Tom, she looked at him very kindly."

In Kingsley's work above, note that the "general picture" is given first, "a white marble lady, sitting on a white marble throne," then the details of her position, "chin upon hand," and of her appearance, "eyes and hair," and a hint is given of her character—thoughtful—"looking down into the sea."

Note, too, how Kingsley uses comparison with great effect. "Blue eyes" is not so striking as "blue as the sea itself," he could think of nothing so blue as the sea, and of nothing so white as snow. Comparisons then should be as perfect as you can possibly make them.

Take another example.

"One Friday morning, early, Mrs. Bedonebyasyoudid came."

I must tell you first that Mrs. Bedonebyasyoudid was a fairy who came to see how all the little water-babies were behaving under the sea and to punish severely those who had been cruel or unkind. What do you think she would look like? The short sentence above tells me nothing about her. Kingsley makes her a very terrible person. He writes:

"A very tremendous lady she was; and when the children saw her, they all stood in a row, very upright indeed, smoothed down their

dresses, and put their hands behind them. She had on a black bonnet, and a black shawl; and a pair of large green spectacles, on a great hooked nose, hooked so much that the bridge of it stood quite up above her eyebrows. Under her arm she carried a great birch-rod."

Exercises

i. "The next day another fairy visited the children. She was called Mrs. Doasyouwouldbedoneby and was the loveliest fairy in the world."

Describe her. After you have tried, perhaps your teacher will read to you Kingsley's description. Chap. v., *Water-Babies*.

Hans Andersen uses two pretty phrases to describe a fairy:—"her skin was as soft and delicate as a roseleaf"; "her eyes as blue as the deepest sea."

ii. Describe any giant or ogre of whom you have read, e.g., Hercules, Antæus, Bluebeard, the Giant that Jack killed.

iii. (a) Give a description of Cinderella sitting miserable and alone by the fire. (b) Describe the fairy who appeared. (c) Describe Cinderella dressed for the ball. (d) Describe the coach. Take great pains in selecting suitable adjectives and comparisons.

iv. Weave your descriptions into a little story of that evening up to the departure of the coach.

v. (a) Describe Red Riding Hood walking through the wood. (b) Describe the wolf in bed. (c) Write the conversation between the girl and the wolf. (d) Describe the sudden appearance of the woodsman with his axe.

vi. Weave your descriptions into an interesting story of Red Riding Hood.

LESSON 27

DESCRIPTIVE WORK

PART VIII. ANOTHER PORTRAIT

“By his side, in white flannel shirt and trousers, straw hat, the Captain’s belt, and the untanned yellow cricket shoes which all the eleven wear, sits a strapping figure, near six feet high, with ruddy tanned face and whiskers, curly brown hair, and a laughing, dancing eye. He is leaning forward with his elbows resting on his knees, and dandling his favourite bat with which he has made thirty or forty runs to-day, in his strong brown hands. It is Tom Brown, grown into a young man nineteen years old, a præpostor and Captain of the eleven, spending his last day as a Rugby boy, and let us hope as much wiser as he is bigger, since we last had the pleasure of coming across him.”

—*Tom Brown’s Schooldays.*

Study the way in which the picture is painted :

(a) First a *general picture* of a cricketer, giving just those points of dress which mark him as such,—note the important detail of “the Captain’s belt.”

(b) Next, his size and personal appearance, with *details* of face, hair, and eye, with adjectives added to give hint of character. (Which are they ?)

(c) Then, his position—what do the verbs “leaning,” “resting,” “dandling” suggest about him ?—ease, steadiness, restlessness, anxiety ?

(d) Lastly his name and other particulars. Note how the writer gives his name at the *end* of the paragraph, secures our interest in a certain big fellow, a captain, and finally tells us who he is.

The form of the sentences is worth noting. The first sentence begins with a phrase, and predicate precedes the subject. The next reverses the order, but like the third makes use of participles. Notice how the participles *resting* and *dandling* “carry on” the sentence, giving the effect of ease and rest.

Exercise

Write a description of one or more of these, as directed :

Red Cross nurse, fireman, soldier, sailor, policeman ; your favourite cricketer or footballer.

Exercise

Describe your friend ; his (or her) appearance ; his character—whether gentle, brave, etc. ; his likes and dislikes ; and show why you like him.

In describing him, try to give his most striking features, those which mark him out from most boys—you need not tell me he has two eyes or two hands. Deal with his character in the same way.

Some of these adjectives may be useful to you :

Personal Appearance : bonny, dark, fair, graceful, neat, tall, short, strong, weak, sturdy, slight, well-knit.

Character and Ability : brave, bright, sunny, clever, careful, careless, faithful, generous, hasty, happy, honest, jealous, alert, active, lazy, mischievous, patient, polite, quiet.

Other Exercises

Describe as fully as you can :

- i. Your friend in his scout or cadet uniform, in his football or cricket dress.
- ii. Your friend in girl-guide uniform, hockey dress, or fancy dress.
- iii. The kind of friend I should like to have.
- iv. A day with my friend.
- v. Why it is good to have a friend.

Study this sentence from Thackeray :

“ I like to think of a well-nurtured boy, brave and gentle, warm-hearted and loving, and looking the world in the face with kind, honest eyes.”

—From *Pendennis*.

AGREEMENT IN NUMBER.—REVISION

(Fill in the blanks correctly.)

The eggs of the starling . . . laid in the knot-hole of the elm.

All the grasses of the meadow . . . my pets.

The cawing of the rooks in February . . . that the nest-time is coming.

The murmur of the streams . . . louder in February.

The tips of the heather . . . fresh and green.

The green foliage of the oaks . . . faintly yellow.

Thick hedges of beech . . . on each side of the road.

In the centre of the green . . . a bed of gooseberries.

The sides of the valley . . . covered with short grass.

A dragon-fly, its body covered with most lovely colours, . . . sitting in the sun.

Every note of the song of starlings . . . its meaning.

Every robin . . . to fight for . . . nesting-place.

Some basins of water for washing . . . placed ready quite early.

Every one of the soldiers . . . told to wear the shamrock.

Each of the men . . . attended by a servant.

The noise of rockets, squibs, and firearms . . . deafening.

The growth of grasses . . . rapid after April rain.

LESSON 28

DESCRIPTIVE WORK

PART IX. POSITION (*continued*)

“ Behind him, far below, was Harthover and the dark woods, and the shining salmon river ; on his left, far below, was the town, and the smoking chimneys of the collieries ; far, far away, the river widened to the shining sea ; and little white specks, which were ships, lay on its bosom. Before him lay, spread out like a map, great plains, and farms, and villages, and dark knots of trees. They all seemed at his very feet ; but he had sense to see they were long miles away. To his right rose moor after moor, hill after hill, till they faded away, blue into blue sky. But between him and those moors, and really at his very feet, lay a deep, deep green and rocky valley, very narrow, and filled with

wood. Through the wood, hundreds of feet below him, he could see a clear stream glance."

—From *The Water-Babies* : KINGSLEY.

Study these points :

i. *Arrangement* : Trace the orderly development of the description—behind, on left, in front, on right, far away, at his feet.

ii. *Style* : Note the form of the first two sentences. Change the position of the subject. Is the sentence as striking? After these two sentences what form is used? When is the "inversion" used again?

iii. *Language* : Note "*Behind him far below lay Harthover.*" What is the effect on the ear? Find more instances of this "word-music" in the above.

How is sense of distance given in the first ten lines?

How is height suggested?

Study the description of the valley.

Select the prettiest phrase of the paragraph.

Exercises

i. Re-write the paragraph in 1st person, present tense, as if *you* were *now* standing on the hill.

ii. Imagine yourself now standing on the top of any hill or mountain you have climbed. Recall the scene and describe it. Use the above paragraph as a model.

iii. Imagine yourself on a church tower in your town. Describe the scene beneath you.

iv. Have you stood on a headland? Try to recall your view of sea and land. Describe it.

LESSON 29

DESCRIPTIVE WORK

PART X. DESCRIPTION OF A HOUSE

i. "They lived together in a little cottage built of peat, and thatched with reeds, on the edge of a great forest. Tall trees sheltered its back from the north wind; the mid-day sun made its front warm and cheerful; swallows built in the eaves; and daisies grew thick at the door."—*Frances Browne*.

(Note that the four statements in the last sentence are marked off from each other by semi-colons.)

ii. "Her uncle's house was large and white, and stood among green meadows by a river's side. In front, it had a porch covered with a vine; behind, it had a farmyard and high granaries; within, there were two parlours for the rich, and two kitchens for the poor, which the neighbours thought wonderfully grand."

—*F. Browne*.

(*Note* the semi-colon again, placed between two statements.)

The Paragraphs.—Note, in each, how the first sentence gives a definite picture of the house and its position; not a detailed one, but broad and strong. Particulars are added in due order.

Phrases.

i. “built of peats”; “thatched with reeds.” Note how easily these phrases are used to describe the cottage. Change them into predicates and contrast the effect upon the sentence.

Exercise.—Make sentences using the following as phrases, *not* as predicates:

“built of grey granite,” “thatched with dry reeds,” “covered with ancient ivy,” “overgrown with honeysuckle,” “sheltered and warm,” “hidden and alone.”

ii. “In front,” “behind,” “within.”

Study these in description ii., and use them in a paragraph.

Exercises

i. Describe your house. Some of these phrases may help you:

The house stands, is placed, nestles; on a hill; in a valley; at the end of a long street; ivy-covered; sheltered from the north wind; facing south; overlooking . . .;

on the ground-floor are . . . ; at the back of the house ; surrounding the garden is ; in the distance can be seen.

You may use this plan :

- i. Position and outside appearance.
- ii. Garden and general surroundings.
- iii. Arrangement and size of rooms.

ii. Write a description of :

(a) My school ; (b) A house I know ; (c) A farmhouse ; (d) A seaside cottage. (e) The house I should like for my own. Imagine just the position you would love, the size, appearance and plan of the house.

LESSON 30

DESCRIPTIVE WORK

PART XI. BIRDS

Here are three descriptions from three children's essays on the Robin :

“The Robin is $5\frac{3}{4}$ inches long. The back is olive-brown. The breast, chin, and forehead are red. The underparts are white, the legs black. The tail is $2\frac{1}{2}$ inches long.”

That is a correct description, but it is not interesting, it has no life. It is a bird in a book or a museum,

“Everybody knows what a Robin is like. It has a red breast. It is the only bird that sings in winter, and it comes to the door and window and lives on the crumbs we give it.”

That is vague and inaccurate. Other birds have red breasts; other birds sing in winter-time; and few if any Robins could *live* on what they get in the way of bread-crumbs.

“The Robin is about the size of a sparrow, but is plumper and looks taller because it has long slim legs and seems to stand more upright. Its back is a rather greeny-brown, and its throat and breast orange-red; then there is some grey that shows off the red, and underneath it is white. Its eyes are large and it watches us with its head on one side, and seems to know and be interested in us.”

That is simple, but it helps us to see the bird, and would help those who did not know a Robin to recognise it.

Exercises

i. Write a description of any bird you know well—give its size as compared with a sparrow or robin, its colours, its form. Describe its movement on the ground (whether it walks or hops); its manner of flight; its song and call-note; its feeding, nesting, and breeding habits.

ii. Describe how the movements of a sparrow on the ground and in the air differ from those of a

swallow ; or contrast the movements of any two birds that you have noticed.

A Description.	Remarks.
A stork had built his nest on the roof of a house. The mother was sitting on the nest with her little ones ; the father stood a little way off.	Position and nature of house is not given. No description is given of the mother, her little ones, nor of the father. The picture has no <i>life</i> .

But Andersen describes the scene thus :

“ A stork had built his nest on the roof of the last house in a little town. The mother-stork was sitting on the nest with her little ones, who stuck out their little black beaks, which had not turned red yet. The father-stork stood a little way off on the ridge of the roof, erect, and stiff, with one leg drawn up under him. One might have thought he was carved out of wood, he stood so still ! ”

Exercise

- i. Describe a bird's nest you have found ; or
- ii. Describe a hen with her chickens ; or
- iii. Describe a duck with her brood.

Read Andersen's description of the stork again after you have written your account, then improve yours if you can.

LESSON 31

DESCRIPTIVE WORK

PART XII. AN EVENT

Exercise

i. Write a short account of a thunderstorm.

Describe the working up of the storm, the growing darkness, the great black clouds, the stillness—no movement in trees, no sound of bird—few great drops, the flash of the lightning, the roar of the thunder, the downpour of rain—then the calm and clearness.

After you have written your account read Kingsley's in Book II, page 22, then alter or re-write yours if you wish.

ii. Write an account of a fire, or an accident, or a race, or any exciting or interesting event you have seen.

LESSON 32

NARRATIVE WORK

PART III.

In describing something that happened we should make quite clear

- | | |
|--------------------------------|------------------------------------------------------------|
| i. <i>When</i> it took place | } This must be told
in an <i>interesting</i>
manner. |
| ii. <i>Where</i> it took place | |
| iii. <i>How</i> it took place | |

Read this :

“Early one evening a big three-masted ship lay close by with a single sail set. Later in the evening the waves grew stronger and a fearful storm arose. The ship heeled over, the water rushed in, and the ship sank.”

Here we have a paragraph of three facts, told in three short uninteresting statements. They are lifeless, there is no picture of the scene.

Compare it with this description :

“The sun had just set and the evening star sparkled in the soft pink sky, the air was mild and fresh, and the sea as calm as a millpond. A big three-masted ship lay close by with only a single sail set, for there was not a breath of wind, and the sailors were sitting about chatting.

“Much later, the ship got more and more way on, sail after sail was filled by the wind, the waves grew stronger, great clouds gathered, and it lightened in the distance. There was going to be a fearful storm ! and soon the sailors had to shorten sail. The great ship rocked and rolled as she dashed over the angry sea, the black waves rose like mountains. The ship creaked and groaned, the mighty timbers bulged and bent, and the water broke over the decks, snapping the main mast. She heeled over on her side, the water rushed into the hold, and in a few minutes not a trace of the ship was to be seen.”—*Andersen*.

Note—

1. How the points on page 96 are observed in Andersen's tale.

2. How the laws on page 44 are kept.

3. How the sentences are linked.

4. How the style of the sentences suits the story,—long dreamy sentences in par. 1 (why ?), and as the storm works up so the sentences become shorter, more abrupt, often two verbs to one subject to give *action*.

Now study in the same way the following story written by Charles Dickens, a great writer in Queen Victoria's reign :

KING ALFRED AND THE CAKES

“ One fatal winter, in the fourth year of King Alfred's reign, the Danes spread themselves in great numbers over the whole of England. They so dispersed and routed the King's soldiers that the King was left alone, and was obliged to disguise himself as a common peasant, and to take refuge in the cottage of one of his cowherds who did not know his face.

“ Here, King Alfred, while the Danes sought him far and near, was left alone one day, by the cowherd's wife, to watch some cakes which she put to bake upon the hearth. But, being at work upon his bow and arrows, with which he hoped to punish the false Danes when a brighter time should come, and thinking deeply of his

poor unhappy subjects, his noble mind forgot the cakes, and they were burnt.

“ ‘What!’ said the cowherd’s wife, who scolded him well when she came back, and little thought she was scolding the King, ‘you will be ready enough to eat them by-and-by, and yet you cannot watch them, idle dog?’ ”

Exercise

Write stories in paragraphs from the following outlines. Try to make your stories *live*.

A. CANUTE AND THE TIDE

(a) Canute flattered by his courtiers; disgusted; thought of a plan.

(b) Chair on sea-shore; his command to the tide; result.

(c) Canute’s rebuke.

B. LOSS OF THE WHITE SHIP

(a) Prince William, wild and gay, coming from France on the “White Ship”—urged sailors to row hard to catch the ship of his father, King Henry; gave them wine.

(b) The journey—company dancing on deck—sailors drunk; a rock, a crash, a sinking ship.

(c) Prince placed in boat and hurried off by Captain—heard sister’s cry—returned. Many leaped in—boat sank—all drowned but a poor butcher of Rouen.

(d) News brought to the King. “He never smiled again.”

C. SIEGE OF CALAIS

(a) Besieged for nearly a year by Edward III—starving—offered to surrender.

(b) Edward's message to the governor—six citizens, ropes round their necks ; keys in hands.

(c) Six men old and brave. Edward's order.

(d) Pleading of Queen Philippa. King's reply.

LESSON 33

NARRATIVE WORK

PART IV.

Study the following sentences, and note some of the different ways of beginning a story. They are aimed at catching the interest of the reader :

1. " One fatal winter, in the fourth year of King Alfred's reign, the Danes spread themselves in great numbers over the whole of England."

—*Dickens*.

2. " Upon a day in August, the Red King came with a great train to hunt in the New Forest."

—*Dickens*.

3. " Such a night it was—howling wind and rushing rain, without pause !"—*Ruskin*.

4. " How beautiful is the rain !

After the dust and the heat

In the broad and fiery street,

In the narrow lane.

How beautiful is the rain !"

—*Longfellow*.

Study No. 3 and No. 4. Note how both attract your attention by beginning with an exclamation. How differently it would have read, and how lifeless, if the writer had begun with the statement, "The rain is beautiful."

Exercises.—Describe, in a short paragraph :

- (a) A frosty morning in early spring.
- (b) The country lanes after a thunderstorm in July.
- (c) A walk through a wood on a hot afternoon.
- (d) A summer evening spent in your favourite resort.
- (e) A snowstorm in town or country.

5. Hawthorne often begins a paragraph with two Adverbial phrases—one showing time, and the other place :

"Beneath the porch of Tanglewood, one fine autumnal morning, was assembled a merry party."

Exercise.—Begin a paragraph like it, telling me of :

- (a) A picnic in a wood.
- (b) A gipsy camp in a meadow.
- (c) A party of Scouts pitching their tent.

6. "The sun has set beyond the hills
In a flood of red and yellow."

Continue the story. "All the little birds etc. . . ." Do not forget the flowers, bees, butterflies, moths; the animals, the horses and men home from work.

7. "The winter is past, the rain is over and gone. The flowers appear on the earth, the time of the singing of birds is come." In these simple words a great singer welcomed the Spring. Tell me as simply as you can why *you* are glad when winter has gone and spring has come.

8. "All arrangements had been made some months and it was a dark, wintry, December night, when the conspirators met in the house at Westminster and began to dig."

—*Gunpowder Plot*: DICKENS.

Exercise.—Write a short descriptive paragraph on one of the following:

(a) Drake on Plymouth Hoe (Armada in sight!).

(b) Raleigh and his cloak. (Queen Elizabeth and the muddy road.)

9. "At Flores in the Azores Sir Richard Grenville lay,

And a pinnace, like a flutter'd bird came
flying from far away;

'Spanish ships of war at sea; we have
sighted fifty-three!'"

Can you finish the story? Perhaps after you have tried, your teacher will read you "The Revenge" by Tennyson; then you may wish to re-write your story.

10. "Oh, where do you come from
You little drops of rain,
Pitter patter, pitter patter
Down the window pane?"

Give the story as told by a raindrop.

TRAPS FOR THE UNWARY

Silent Letters.—bought, brought, thought, caught, taught, naughty, daughter, neigh, neighbour, weigh, weight, eight, eighty, height, straight, gnat, gnaw, reign, foreign, sign, knock, knob, knife, know, knowledge, knee, calm, palm, calf, half, salmon.

LESSON 34

NARRATIVE WORK

PART V.

THE CHILD AND THE BIRD

"Birdie, Birdie, will you pet?
Summer-time is far away yet,
You'll have silken quilts and a velvet bed,
And a pillow of satin for your head!"

"I'd rather sleep in the ivy wall;
No rain comes through, tho' I hear it fall.

The sun peeps gay at dawn of day,
And I sing, and wing away, away ! ”

“ O Birdie, Birdie, will you pet ?
Diamond-stones and amber and jet
We’ll string on a necklace fair and fine,
To please this pretty bird of mine ! ”

“ O thanks for diamonds, and thanks for jet,
But here is something daintier yet—
A feather-necklace round and round,
That I wouldn’t sell for a thousand pound ! ”

“ O Birdie, Birdie, won’t you pet ?
We’ll buy you a dish of silver fret,*
A golden cup and an ivory seat,
And carpets soft beneath your feet ! ”

“ Can running water be drunk from gold ?
Can a silver dish the forest hold ?
A rocking twig is the finest chair,
And the softest paths lie through the air—
Good-bye, good-bye to my lady fair ! ”

—*W. Allingham.*

Notes.—This dainty little poem is a talk between a child and a bird.

1st verse suggests a picture of a child on a wintry day longing to have the birdie for a pet ; she thinks of her doll’s bed and tries to tempt the bird.

* *Of silver fret* = worked in silver.

2nd verse. Birdie describes its own snug home, warm and dry.

3rd verse. Child offers a fine necklace.

4th verse. Birdie has a finer.

5th verse. Child offers the richest comforts she knows.

6th verse gives the bird's answer, in which he compares his life of freedom with one in captivity—you should learn and love this reply.

Exercise

Tell the story in your own way; in your account you may, if you wish, use the last verse almost unaltered.

LESSON 35

AUTOBIOGRAPHY

A HORSE

The first place that I can well remember was a large pleasant meadow with a pond of clear water in it. Some trees overshadowed the pond, and rushes and water-lilies grew at the deep end. Over the hedge on one side we looked into a ploughed field; and on the other, we looked over a gate at our master's house which stood by the roadside. At the top of the meadow was a plantation of fir-trees; and at the bottom, a running brook overhung by a steep bank.

Whilst I was young I lived upon my mother's milk, as I could not eat grass. In the daytime I ran by her side, and at night I lay down close by her. When it was hot, we used to stand by the pond in the shade of the trees; and when it was cold, we had a nice warm shed near the plantation.

As soon as I was old enough to eat grass, my mother used to go out to work in the daytime, and to come back in the evening.

There were six young colts in the meadow besides me. They were older than I was; some were nearly as large as grown-up horses. I used to run with them, and have great fun. We used to gallop all together round and round the field, as hard as we could go. Sometimes we had rather rough play, for they would frequently bite and kick as well as gallop.

Our master was a good, kind man. He gave us good food, good lodging, and kind words; and he spoke as kindly to us as he did to his little children. We were all fond of him, and my mother loved him very much. When she saw him at the gate, she would neigh with joy, and trot up to him. He would pat and stroke her and say, "Well, old Pet! How is your little Darkie?" I was a dull black, so he called me Darkie.

Then he would give me a piece of bread, which was very good, and sometimes he brought a

carrot for my mother. All the horses would come to him, but I think we were his favourites.

—From *Black Beauty*, by A. SEWELL.

Study the plan of this description :

- i. The colt's home.
- ii. His very early youth.
- iii. His later days.
- iv. His companions.
- v. His owner.
- vi. A concluding paragraph.

Paragraph Weaving.

Note how the writer passes from one paragraph to another ; the passage is not "jumpy," but easy, flowing.

In par. i. he speaks of "The *first* place I *can* remember," therefore par. ii. quite naturally begins "whilst I was *young*," and in par. iii. "As soon as I was *old enough*" continues the story.

More life is given to the story by introducing the companions with the link "besides me," so bringing them closely into the description.

Par. v. introduces the owner and brings *all* the horses under notice, including the mother again.

The last paragraph with "Then" as a link (used *once* only in the story) brings his owner, himself, and his mother under special notice.

Paragraph Study.

Par. i. First there is given a *general* description of the field with its most striking feature—the pond. Next, are given *details* about the pond, then follow the *surroundings* of the meadow. Note the clear account of the four sides and the choice of words, not simply “on one side,” “on the next, etc. . . .” Now note the different ways in which the sentences begin. Find one in *par. i.* where the subject is placed after the verb. Find a noun to which is attached an adjective clause, and a noun followed by a participial phrase. Study the other paragraphs on similar lines.

Exercise

Imagine yourself to be a young lamb, calf, dog, cat, rabbit or fox, and write the story of your life. *Sketch a plan first*, and follow it in paragraphs.

LESSON 36

LETTER WRITING

The Salutation or Greeting.—Its terms depend upon the relationship existing between the writer and the person addressed, e.g. :

My dear Mother, Dear Uncle, used for relatives.

Dear Joan, Dear Fred, used for friends.

Dear Mr. Brown or Dear Mrs. Jones, used when the person is a close friend of the writer.

Sir, Dear Sir, Madam, Dear Madam, used for business letters, or where the person is *not* a close friend.

Sirs, Dear Sirs, Gentlemen, used in writing to a firm.

Gentlemen, used in writing to a public body.

The Conclusion.

Your loving boy ; Your affectionate niece—to relatives.

Yours faithfully ; Yours sincerely—to friends.

Yours truly ; Yours faithfully—to business people.

Yours obediently ; Your obedient servant—to employers.

*I remain,
Yours faithfully,
J. R. Thomas.*

*I am, Sir,
Yours respectfully,
Richard Johns.*

*I remain, Sir,
Yours obediently,
R. T. Wake, junr.*

*I remain, Gentlemen,
Your obedient servant,
R. H. Johnson.*

*Believe me, Sir,
Yours faithfully,
Ed. Arnold.*

*I am,
Yours truly,
A. R. Brown.*

19 Beech Grove,

Portsmouth.

17.9.1920.

My dear Nephew,—

I believe Tuesday of next week is your birthday. I wish to give you a present and shall be glad to know which you would like to have, a cricket bat or a tennis racquet.

If you prefer any special make give me the particulars, also state the size or weight that is required for your age.

Give my love to your mother and father.

Yours affectionately,

Uncle Tom.

The envelope
Uncle Tom addressed.

The envelope
the nephew addressed.

	Stamp.
Master James Blyth, 32 Derwent Grove, Gloucester.	

	Stamp.
Mr. T. Blyth, 19 Beech Grove, Portsmouth.	

Exercises

(Note. An envelope must be addressed for each letter. Rule a space $4\frac{7}{10}$ " by $3\frac{6}{10}$ ".)

1. Answer the above letter,

2. Girls may answer it by writing to an aunt saying which they prefer:—a doll, work-box, a book of fairy tales, a racquet, or hockey stick.

3. Girls or boys may write giving a description of the type of book they would like to have.

4. A boy may write to his father describing a box of tools that he has seen at a friend's house.

5. Write asking a friend to come and help you make a hutch for a rabbit.

6. Write to your friend in time for his (or her) birthday, and state what present (if any) you are sending.

7. Write to a friend, who is a stamp collector, telling him the names of some stamps you require and those you are willing to give in exchange.

8. Write to me describing a stamp book or work-box you would like.

9. Write to a friend, who has more rabbits than he wishes to keep, whilst you have many pigeons, offering to exchange one or two.

10. Write to the Police Station, giving full particulars of a lost dog, or bicycle, or purse. Offer a reward for recovery.

11. Make out a notice to display in a window announcing the above loss and reward.

17 Green Lanes,
Southampton.

14.7.1920.

Messrs. A. W. Gamage & Co.,
High Holborn,
London.

Gentlemen,—

*Please send me your price list of boys' bicycles
and oblige*

*Yours truly,
J. H. Harris, Junr.*

Note. In business letters the name and address of the firm is generally placed above the ordinary "greeting."

Exercises

i. Write to Messrs. Gamage asking price of re-enamelling your machine; give particulars of it and of your requirements.

ii. Write to any suitable firm asking price of football, or cricket-bat, or hockey sticks; give definite particulars.

iii. Write to the publishers of this book asking for list of books suitable for girls or boys.

iv. Write to Messrs. Sutton & Sons, Nurserymen, Reading, an order for flower seeds; give name, quantity and price.

v. Write to your grocer ordering sugar, cheese, butter, margarine and bacon. Give quantities and prices clearly.

vi. Write to your coal merchant, sending an order for immediate delivery.

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